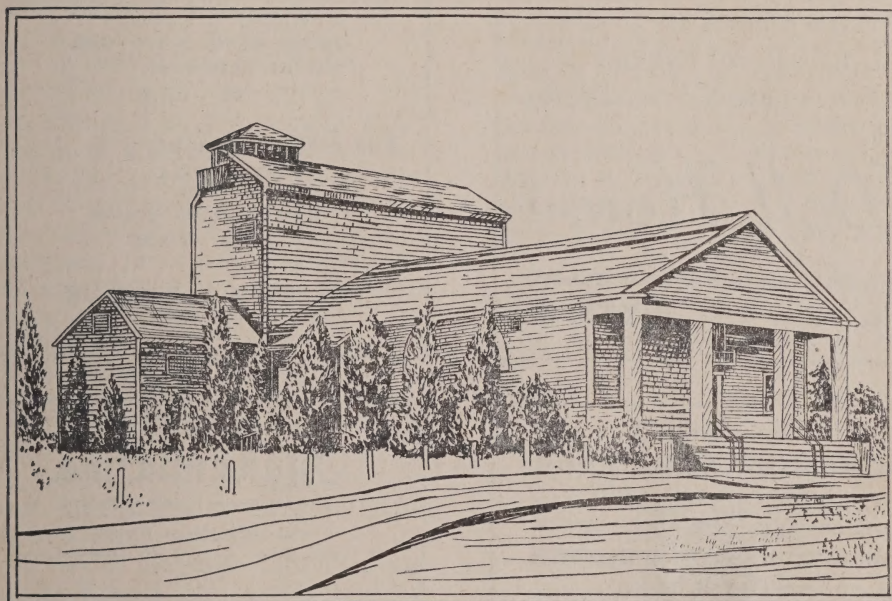


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TREASURY: Doris Douglas, Frances Flint and Virginia Hastings.

MAINTENANCE AND TRANSPORTATION: Winston McLean and Joseph Schmid.

THE CAPE PLAYHOUSE

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CHANDOS SWEET *Business Manager*
MORTON EDGAR ... *Press Representative*
ANNE ROE *Executive Secretary*
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S. SYRJALA *Scenic Designer*
JEFFREY POTTER *Stage Manager*
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LLOYD KELLEY *Master Electrician*
RICHARD CALLAHAN ... *Asst. Electrician*
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WHO'S WHO IN THE CAST

ILKA CHASE is returning to the Cape Playhouse this week after fourteen years, her former appearance having been during the summer of 1932 when she played with Ruth Gordon and Earle Larimore in "The Bride the Sun Shines On." In the interim, she has branched out to several fields of prominence, as novelist, playwright, radio commentator and lecturer.

Born in New York City, she made her stage debut in a school production of "Puss In Boots." Some years later, she landed on Broadway in a minor role in "The Red Falcon." Star of the show was Carlotta Monterey, now Mrs. Eugene O'Neill.

Her list of stage credits could fill up pages of the program. But suffice it to say that she can best be remembered for important roles in Barry's "The Animal Kingdom" with Leslie Howard and William Gargan; Clare Boothe's "The Women"; "Revenge With Music," the Howard Dietz and Arthur Schwartz musical with Libby Hol-

man, Charles Winninger and George Metaxas; and Norman Krasna's "Small Miracle" with Joseph Calleia.

Miss Chase's list of movie appearances is equally lengthy. Most recently, however, she appeared as Bette Davis' sympathetic sister-in-law in "Now Voyager" and as Claudette Colbert's friend in "No Time For Love."

Ilka Chase last acted on stage in 1944 in her own dramatization of her best selling novel, "In Bed We Cry." In recent years, having busied herself with the radio microphone and the typewriter, she has starred in the air shows, "Luncheon at the Waldorf," "Penthouse Party" and her own Mutual program, the Ilka Chase show, for which she had to broadcast from Boston this past Sunday—between "Blithe Spirit" rehearsals. She writes all her own scripts.

As for the literary credits, there are the aforementioned "In Bed We Cry," "I Love Miss Tilli Bean" and

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her memoirs, "Past Imperfect." She is currently at work on a sequel to "Past Imperfect," and is scheduled for a series of lectures in principal cities after leaving Dennis.

ALEXANDER KIRKLAND studied for the stage under Jasper Deeter, Louis Calvert and Rouben Mamoulian. He made his first stage appearance at the Ramshed Playhouse in Washington in "L'Aiglon," while his New York debut was in "The Devil to Pay."

After that, he appeared in "The Right to Marry," "The Yellow Jacket," "A Month in the Country," and "Marseilles." In 1933, he joined the famous Group Theatre, which included among its players John Garfield, Franchot Tone, Morris Carnovsky, Luther Adler, J. Edward Bromberg and Stella Adler. With the Group, he played Dr. Ferguson in Sidney Kingsley's Pulitzer Prize winner, "Men in White," and also in "Gold Eagle Guy," Clifford Odets' "Till the Day

I Die" and "Weep For The Virgins."

During the summer of 1933, Kirkland founded the Berkshire Playhouse, in Stockbridge, Mass., and was manager of it for three years, playing roles in the plays as well.

In recent years, he has played in "Junior Miss," "Many Mansions" and the all-star revival of "Outward Bound," and has produced such shows as "Out of the Frying Pan," which last week served as a vehicle for the Cape Playhouse apprentices.

MURIAL WILLIAMS holds the record for appearing in the greatest number of past Cape Playhouse productions, her current engagement in "Blithe Spirit" marking her 30th appearance in Dennis. Miss Williams can be remembered for her roles in "Lightnin'" with Fred Stone; "Once Is Enough" with Ina Claire; "A Successful Calamity" with Walter Hampden and Kitty

Continued on Page 14

**HELEN W.
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I HEAR THAT . . .

Four years ago this day, we typed these words at the end of our column for The Cape Playhouse program: "Until Peace, R.F."

Today—our thanks to Richard Aldrich and Morton Edgar for their welcome invitation to say "I Hear That—" once again. We know that we're meeting many old friends for the first time since August 1942—and we know that we are meeting many of the countless numbers of new Playhouse patrons. If we ramble along, our old friends will not be surprised—our new acquaintances will have to bear with us—as Playhouse patrons used to do weekly from 1938 through 1942. Yes, it's nice to be back at our portable and grinding out a few observations about Dennis and the rest of Cape Cod—and Hollywood—and Broadway—and Main Street, U.S.A. We've missed the many happy hours and weeks around the Playhouse—its scene shop (with Al

Gazverde in charge—and no finer friend ever lived)—the box office—(and were we glad to see Gretchen Long once again on the job!)—and the bungalow-office where we used to borrow a typewriter from the press agent and "black-and-white" our impressions. Right now—space is limited—and we know "that man" is right outside—calling for the copy which we have never given him on time—so let's shoot three short paragraphs!

THE PAST:

Flash! The first time we came to Dennis and spent hours and hours talking with Ray Moore—about the early days of The Playhouse—the time we played a "bit" with Fred Stone (we gave up trying to be an actor then and there!)—the wonderful week with Bette Davis when she re-visited her professional birthplace—the Dick Aldrich-Gee Lawrence wedding (and how it rained that night!)—the gardens—



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tenderly cared for by "Scotty," and after his death—by Charlie Cranshaw—and the restaurant hectically but efficiently managed by "Fig" Newton—(and welcome back, Fig!)—and last, and so far from least, the many, many hours spent with Dick Aldrich and Arthur Sircom, annoying them until we got the necessary "copy" we needed. Before going to paragraph two—let us say a very sincere "hello" to those who worked with us during those years. To G.R.W., L.N., E.S. (who covered for us while we were west-coasting), and particularly to K.P. and Club Philips (the "Stork Club" of Dennis)!

THE PRESENT:

How can we best say "congratulations to Dick Aldrich, Arthur Sircom, Chan Sweet and the others who have brought the Cape Playhouse back with the most terrific atomic wallop in summer theatre history? Our hat is off to Gee Lawrence, Ilka Chase, Gladys Cooper, our old fishing pal, Greg Peck, and

all the others for a season which has been absolute TOPS!

THE FUTURE:

We'd like to see: (1) at least two hundred more seats in the Cape Playhouse, so that we can get in more often; (2) Firestone air-foam cushions!!! Right?; (3) the gardens gradually brought back to pre-war charm and distinction; (4) Dick Aldrich playing a "bit" in any play next summer (he was an actor in 1922, you know!); more parties at Cap'n Grey's, the Sardi's of Cape Cod; Charlie and Vera White back at The Coffee House (as though they wouldn't be?)—and above all, we want to see Dennis in 1947—still the center of Cape Cod activity—as Ray Moore so wonderfully planned it should be, and as Dick Aldrich has so efficiently seen that it continues to be!

In closing—may we say—it's really swell to be back—and as that man calls for copy—we write once more—

Until later—
R.F.



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ALEXANDER KIRKLAND

Muriel Williams

Cynthia Latham

Staged by Arthur Sircom

Settings by S. Syrjala

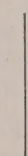
CAST

Edith (A Maid)	PHYLLIS ADAMS
Ruth	MURIAL WILLIAMS
Charles	ALEXANDER KIRKLAND
Doctor Bradman	RONALD TELFER
Mrs. Bradman	PENELOPE SACK
Madame Arcati	CYNTHIA LATHAM
Elvira	ILKA CHASE



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Scene 2—After dinner.

ACT TWO

Scene 1—The next morning.

Scene 2—Late the following afternoon.

Scene 3—Early evening. A few days later.

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ACT THREE

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Scene 2—Several hours later.

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Subscribers—who will receive preferred seat locations—may pay the entire subscription price now, or may, if they so desire, pay one-half at the time of subscribing and the balance on or before June 1st, 1947. Subscription books will be closed on June 15th, 1947, after which date all seats will be placed on public sale.

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THE MEN BEHIND THE CAPE PLAYHOUSE

RICHARD ALDRICH returned to the Cape Playhouse this summer as director and manager, after nearly four years on active service with the Navy. During part of his two-year tour of duty overseas, he served as Commanding Officer of the U. S. N. Advanced Amphibious Base, Southampton, England, through which port passed 2,000,000 American troops and 300,000 vehicles en route to Normandy. He was honorably discharged last autumn as a Lieutenant-Commander and immediately returned to theatrical harness as managing director of Theatre Incorporated. Among the plays which Mr. Aldrich produced on Broadway were such hits as "Margin for Error," "My Dear Children" (which brought John Barrymore back to the stage), and "Three Cornered Moon."

CHANDOS SWEET, General Manager, has served in every branch of the theatre. While still in his teens, he was directing, acting and writing plays in St. Louis. Barely twenty, he went to Broadway, where he worked with Clyde Fitch, Doris Keane and Henrietta Crossman. Among the many plays with which Mr. Sweet has served as company manager or in an executive capacity have been "Tomorrow the World," "The Willow and I," "Many Mansions," "Out of the Frying Pan" and "Calico Wedding." Chan most recently served in a managerial role with the non-profit and tax-exempt Theatre Incorporated, and was company manager of that organization's first venture, "Pygmalion." This fall, he will tour the United States with the Shaw revival starring Gertrude Lawrence.

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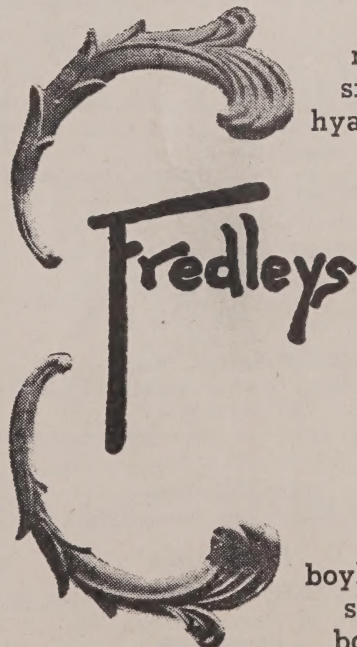
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WHO'S WHO IN THE CAST

Continued from Page 5

Carlisle; "Skylark" with Gertrude Lawrence; "Biography" with Cornelia Otis Skinner; "Elmer the Great" with Joe E. Brown; "Kind Lady" with Grace George; "George Washington Slept Here" with Charles Butterworth; "A Kiss For Cinderella" with Luise Rainer; "The Man Who Came To Dinner" with Moss Hart; "Rebound" with Ruth Chatterton, Ralph Forbes and Gregory Peck; "You Can't Take It With You" with Fred Stone; "The Duenna" with Jimmy Savo, Tamara and Arthur Sircom; "Fallen Angels" with Gertrude Lawrence; "Jane Eyre" with Sylvia Sidney and Luther Adler; and many more.

Miss Williams made her theatre debut with The Stagers, a Boston repertory company. Her Broadway debut was in "Merrily We Roll Along," the Kaufman and Hart comedy-drama that retrogressed. "Tide Rising," "Three Men On A

Horse," "A Punch For Judy" and "Lorelei" followed.

In 1939, she married Francis R. Hart, Jr., a director of Cape Playhouse, Inc. That summer she served as matron of honor at the wedding of Richard Aldrich and Gertrude Lawrence, which took place at the Harts' house.

CYNTHIA LATHAM is making her fourth appearance at the Playhouse this summer. She played Henry Higgins' glib housekeeper in "Pygmalion" starring Gertrude Lawrence and two weeks later was the distraught yet wistful Aunt Jane in "The Late George Apley." She was last seen here as Mady Christian's friend in "The Constant Wife." Miss Latham was born in England, the daughter of a theatrical family; her father was a well-known stage director and her mother a prominent actress. After acting in England, Miss Latham came to America, where she most recently played in "Flare Path" for

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Gilbert Miller and in that saga of the San Francisco junk yard, "Suds In Your Eye." For the past two winters, she has appeared in the musical hit, "Bloomer Girl."

PENELOPE SACK is playing her third role at the Playhouse this summer. She made her bow as Sara Tansey in "The Playboy of the Western World," and the week later played Eleanor in "The Late George Apley." Although she is in her early twenties, Miss Sack can chalk up many distinctions. Until further record offers dispute, she is known as the youngest actress to tour the hinterlands of the United States in a major role in Shakespeare, having played Olivia in the Chekhov Theatre's production of "Twelfth Night" several years ago. She appeared with Ludmilla Pitoeff's "The House in Paris" and as star of many television shows. Last year, Penny took a sabbatical leave from acting to become a "founding-

father" of Broadway's Theatre Incorporated. She is also treasurer and a member of the board of directors of that organization.

PHYLLIS ADAMS is the wife of Alexander Kirkland and while touring with her husband in a USO-overseas production of "Blithe Spirit," played three different parts in the Noel Coward play. She made her Broadway debut in Owen Davis' "The Snark Was A Boojum"; later she played in Gilbert Miller's try-out production of Clare Boothe's "Love Is A Verb." Miss Adams and her husband, Mr. Kirkland, have conducted a daytime husband-and-wife radio program.

RONALD TELFER has been the most active member of the Playhouse's resident acting company this summer. Besides appearing in every play throughout the season, he also assumed a role in the apprentices' recent production of "Out Of The Frying Pan."

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